

# NEW YORK CLIPPER

THE AMERICAN SPORTING AND THEATRICAL JOURNAL

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## THE ADVANCE AGENT.

WRITTEN FOR THE NEW YORK CLIPPER.

The man in our advance it was,  
As smart as smart could be,  
The country press he loved to buzz,  
And who so great as he?

He "toled" reporters to the bar,  
Above the beaker's brink,  
And said: "I've got the biggest star!  
Come on, and take a drink."

He blew us high, and blew us low,  
And blew us up and down;  
There never was so fine a show  
In any Western town.

He went ahead so very far,  
Beyond all telegrams,  
And thought of nothing but the star  
Between his frequent dramas.

It mattered not to him at all  
When cash was running short,  
Because his cheek and glorious gall  
Would help him hold the fort.

While he was busy with his work,  
And full of thoughtful care,  
He got a paper from New York  
Which raised his auburn hair.

It told him that his star had quit,  
No more to rant and roam,  
And that the "gang"—alas for it—  
Was slowly toddling home.

He pawned his watch and diamond pin,  
And who so small as he?  
Then speedily our man came in,  
As sad as sad could be.

"I worked 'em all with might and main,"  
That active agent said,  
"But should I e'er go out again,  
I won't get far ahead."

MITTENS WILLET.

## UNDER A LADDER.\*

WRITTEN FOR THE NEW YORK CLIPPER.  
BY CHARLES H. DAY.

"How am I? Broke as usual. How else would you find me? My own fault? Not at all. It's my own fault, and I drink, you say? I was born to bad luck! By the way, if you have got the price I wouldn't refuse a beer. If you are not in a hurry, set you down at the table and I will tell you about the last snap. I prefer my sermons with my beer, and, if you will preach, I will drink in your moralizing with lager.

"I've made up my mind to one thing: I'll remain right here in New York and starve before I'll go out on the road again with a cockeyed man. I knew better at the time, and ought to have been clubbed. But I was in a tight place. The landlady had me locked out, and free lunches ain't what they used to be. Well, we busted at the very first stand.

"I've got my opinion of people who run companies on wind, and it isn't a good one, either. Things did look favorable, as we were well billed and the play was the talk of the town. Why, there was quite a big sale, and that was something extraordinary for Jersey.

"Just my luck and the cockeyed manager's! Just as we opened the doors a big fire broke out, and a fire in Sand Pit is a bigger and a rarer thing than a show. Everything is a show there from a lecture to the minstrels.

"Everybody went to the fire, and we never raised the curtain; that settled it. The manager closed for the season, and is back in New York reorganizing. You will see an item to that effect in the theatrical sheets this week.

"Did I get away with my trunk? Good joke! Haven't had a trunk in twenty years. A champagne basket answers me all the same. You can lift it easier when you escape.

"What am I going to do next? Give it up. Never was good at conundrums. I tried conundrumming on the road once with a nigger band, and made a dead failure. Only tried it one night. Reason why, agent put us into a town where it rained; didn't know any better. First man that came into the hall was a cripple. No wonder that we closed!

"Take another beer? Cert. Such a thing as luck? Of course there is. I know it, even if I never did have any—that is good luck. I've had more dead bad luck than any man on top of the ground.

"It's not my fault that I'm a Jonah; it is an accident of birth. I was born that way. I never told it before, but I will tell you:

"Before I was born my mother walked under a ladder!

"You smile; well, you can smile. I am just like one of those ancients who was born under an unlucky star. Fudge? All right, you can fudge all you want to; my fate is sealed, I was doomed under the ladder. Hear me: if you value your future prosperity never walk under a ladder, never!

"Fine beer that, but it has a moreish taste. No, no, never mind, only a little witticism of mine. As you insist, won't refuse; thanks, here's to your success.

"Same to me? Pahaw! no use, it's not in the books; but all the same, as the English actors say, 'thanks awfully.'

"To return to our muttums—or rather bologna lunch. Probably, because I was entirely unfitted for it, I became an actor—but I am getting ahead of my story.

"Thirteen is an unlucky number you know. No such whims! It's not a whim, and I'll prove it to you before I am done. When I was thirteen my mother died. She was thirty-nine to a day; three times thirteen is thirty-nine. Father died at forty-two. See where thirteen comes in again?

"The first company I went barnstorming with had thirteen people in it and I roomed in thirteen at the hotel. We opened and closed on the thirteenth, busted!

"I was married when I was twenty-six on the thirteenth of the month, and bless me if that thirteen didn't pursue me to my ruin. I've thirteen children.

"I've tried everything in the amusement line and have been chief mourner at the obsequies of sixty-five dramatic companies, twenty-six variety snaps and thirteen circuses. Yes, I've even tackled the circus.

"The first one that I joined as talking clown blew to atoms the very night I made my debut. I knew

"My next engagement was to play Macbeth. Don't have anything to do with that; worst luck in the world. Man in the audience died of heart disease. The first night we put it up, and the next day my wife's old maid sister came to visit us, and has not been away since. That was five years ago.

"Next—to quote the barber—I was with a show that promised good, and all went well until the property man had no better sense than to kill a cat. Then it was all day with us.

"One of our company was taken down with the smallpox, and the authorities quarantined the whole caboodle of us for a fortnight. I nearly died from vaccination and vexation. All on account of the cat.

"What's that? Things wrong at home, must come there at once; spit it out, I'm used to bad news—never have any other:

"Wife has fallen down stairs and been put to bed, sister has scalded her hand and baby's got the croup. Fortune has broke out with the measles and it is expected to run through the whole family."

"Anything else?"

"Isn't that enough?"

"Enough for the present, and just my luck."

"Nice weather. Yes, that's because I'm here doing nothing on the Square, but if I was out with a snap, the very existence of which depended on good weather, it would rain great guns. Rain! there'd be a tornado, sure!

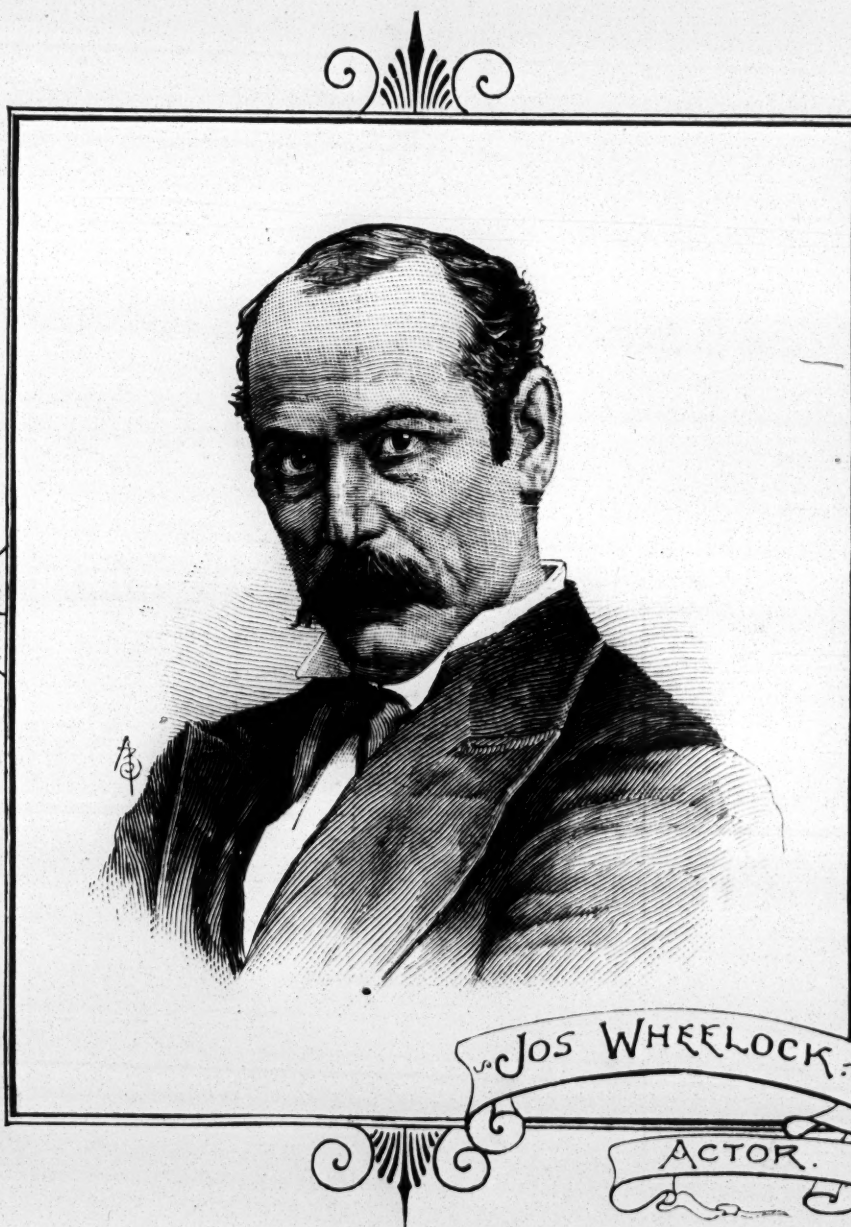
## JOSEPH F. WHEELLOCK.

Joseph F. Wheellock, whose portrait adorns our front page this week, is one of the few legitimate actors of the drama that are now left us. The average theatregoers of the present day, in witnessing Mr. Wheellock's rendition of Tom Hare in "Philip Herne," are at loss to understand the powerfully magnetic influence Mr. Wheellock's acting has upon them. For the benefit of the young, inexperienced and ambitious actor we give a few facts surrounding Mr. Wheellock's long stage career. Early maturity means early decay. It applies to all things; and, in order that a thing may be permanently good, it must have something substantial for its foundation. Mr. Wheellock's stage career began at a time when small salaries were paid, and actors were compelled to study and appear in many characters during the same week. Stock companies were engaged for each theatre, and the traveling company of today was little known. Mr. Wheellock's debut was made at the Boston Museum during the season of 1855-6 as the servant in "Betsey Baker." He next appeared as the policeman in "The Silver Spoon," in which the late William Warren played the leading role. He then played dual roles in "The Swiss Cottage," doing a singing part in the first act and acting as a super, carrying a gun, in the last act. It was during the run of this piece that J. Wilkes Booth gave Mr. Wheellock considerable encouragement. Mr. Wheellock took his first leading role in Philadelphia about a year later, playing the Stranger in the drama of that name, and his success was instantaneous. Claude Melnotte in "The Lady of Lyons" was his next principal part. Later on, in Baltimore, he made success of Archibald Carlyle, in "East Lynne," and as Armand Duval in "Camille." In 1865 he gave the first production in this country of "Enoch Arden," appearing in the title role. At Baltimore while playing the role, he was seen by Edwin Adams, who, upon the strength of Mr. Wheellock's impersonation, produced the piece shortly afterwards in Philadelphia. In consequence of Mr. Wheellock's success, he was engaged by Mr. Meech, of Buffalo, N. Y. From there he went to Memphis, Tenn., extra inducements having been offered him. He next went to Cincinnati, O., and then to Chicago, Ill., where he appeared at the Chicago Museum. There he attracted the attention of J. H. McVicker, and was engaged as leading man for McVicker's Theatre, remaining there until 1872. He was then engaged by Edwin Booth, and was the only positive leading man in Booth's Theatre, this city. He remained two years. Considering all these facts, Mr. Wheellock's wonderful knowledge of stage art and the gradations of acting is very apparent. It comes from a lifetime of study and conscientious endeavor. With all his long and valuable experience, Mr. Wheellock is at the present time a most tractable man, and more anxious for a suggestion than many of the new beginners. His first appearance in this city was at the Chatham Theatre during the season of 1859-60. On April 9, 1861, he married Anna France, who died Aug. 28, 1866. His second wife is the daughter of Mrs. Clara Stonehall.

## AN AFFECTIONATE LION.

The superintendent of the animal department out in Woodward's Gardens tells a pathetic and pretty story about a lion they had out there. At first he was so dangerous that they did not care to venture too close to him; but by persistent gentleness and kindness the superintendent gradually made the beast so fond of him that it liked to have him go into the cage, and if he'd lie down beside it the lion would raise its head so as to give him a soft place to lay his. One day a drunken sailor came into the gardens and began teasing the lion. The superintendent came up and told the sailor not to tease the beast. The sailor replied with an oath and struck at him twice. The lion became perfectly frantic with rage and roared, and bent the bars of his cage so much that the sailor got frightened. If the lion had got out of his cage there would not have been enough left of the sailor for a funeral. At length the lion got some kind of a tumor, and was in great pain. One or two slight operations had to be performed, and nobody could get near the beast except this one man. The lion let him cut, and looked at him gratefully all the time, licking his hand when it was over. The tumor grew so bad that a big operation had to be performed, and it was with fear and trembling that the superintendent undertook it, for the lion was in terrible pain. The doctors could not go near, but they drew a diagram of the body of the lion, held it up before him as he went on, and made the marks on it where he was to cut. He followed their directions, and all the while the lion lay as still as if he were undisturbed. The last operation did no good. The beast was in such fearful pain that they had to kill him. The superintendent took his revolver and, after petting the animal, fired one shot through his head, putting the muzzle close to it. The lion gave him a pathetic look in which there seemed to be a mixture of surprise and reproach, but no anger. It took three shots to kill him, and all the time the beast never took his eyes off the man who was killing him. The superintendent says he was never so curiously and deeply affected in his life, and he could not help crying; even now he feels the tears come when he recalls, and he cannot forget it, the lion's pitiful look at him as his head fell back for the last time.—San Francisco Chronicle.

THE crow lives one hundred years, the canary twelve. Nature knew what she was about when she built the crow and the canary.



JOS WHEELLOCK  
ACTOR.

that something bad was going to happen; as soon as the doors opened the first to go in was a woman with a baby carriage; I had a premonition of danger, and was not at all surprised when the cyclone struck us, and tore the tent into shinders.

"The next circus I was with fell into the hands of the sheriff. No wonder. They had a Dutchman in the band who played a yellow clarinet, and that's always dead bad luck.

"I have been connected with enterprises where the outlook could not have been better, and they turned out bad 'specs' in the end. I was with a manager who opened a magnificent theatre in a prime location and with an excellent company, but after all he went to the poorhouse.

"Why? Because the builders and workmen disappointed him, and on the advertised date of his opening the theatre was in an incomplete state. I tried to induce him to postpone, but he wouldn't listen to reason and put it off. It's bad luck to play in a theatre that's not done.

"I knew it was bad luck. When I came home from the play that night my wife's mother, who had not been expected to live, was sitting up in bed and got well right off.

"How could that manager succeed? Everybody who went in at the front of the house that night passed under a ladder!

"Nonsense? Not much, fact! that manager is today being supported by the Fund. If you don't believe it ask Ben Baker. Am I a member of the Fund? Not much. I don't want to inflict myself on them. No good would come from it.

"Considerate? Yes, why not? One should not punish his friends. Another beer? I never was known to refuse. Pass the lunch, please. My breakfast was a light one. I looked in at a restaurant window.

"Boah? There you go again. I know these things, and am telling you for your own good; but if you won't profit by my advice it is no fault of mine. Don't begin any venture on Friday. I would no more think of starting in on anything on Friday than I would of flying.

"When it happens to be both Friday and the thirteenth, it's worse yet. I know a man who signed a contract on a Friday that made the thirteenth, went home, apparently as well as ever in his life, to find his pet black and tan dog croaked.

"Friday is no good. Set that down in your diary.

"Some of the greatest events and successes of all time have come on a Friday! That's what you say, I don't doubt you, but I'll bet the historical facts—ahem! are way off.

"Strange as it may seem, coming from me, don't have anything to do with anyone but successful people. I know that I am a Jonah. I was marked with ill luck by my mother's walking under that ladder.

"You are a friend of mine, and I would't engage to you under any circumstances. If you have got an enemy that you want ruined, broke up and done for, introduce me.

"If I was going over to Jersey City, and it was money in your pocket, I wouldn't ask you to come along. The train would run off the elevated, or the boilers on the ferryboat explode and send us up higher than I have ever been with a ballooned show.

"It's a wonder that the buildings don't fall down and bury me as I walk along the streets, or the pavements open in an earthquake.

"Must go? Sorry; yes, I will take a parting smile—just one more, the last, the very last; yes, push it along. Thanks, one more hack at the lunch.

"Well, day day! I must go over to the family hospital and see who is needed, the doctor or the undertaker. Where will a letter reach me? Well, to make sure, address all communications in care of the Morgue."

"The title of this story was suggested by a whim of my former employer, the late Laura Keane, 'the Queen of Comedy,' who would take to the street rather than to pass under a ladder. Still, she was not a superstitious woman. I am of the opinion that we all, more or less, have peculiar fancies, which our better senses tell us are but mental illusions, we nursing the phantasy while discrediting it.

C. H. D.

## THE FIRST KISS.

If in dreams may Man be fully blest,  
Is heaven a dream? Is she I clasp'd a dream?  
Or stood she here even now where dewdrops gleam  
And miles of furze shone golden down the west?  
I seem to clasp her still—still on my breast  
Her bosom beats; I see the blue eyes beam;  
I think she kiss'd these lips, for now they seem  
Scarce mine; so hallow'd of the lips they press'd.

Yon thicket's breath—can that be egilantine?  
Those birds—can they be Morning's choristers?  
Can this be Earth? Can these be banks of furze?  
Like burning bushes fired of God they shine!  
I seem to know them though this body of mine  
Pass'd into spirit at the touch of hers.

—The Athenaeum. THEODORE WATTS.

MAMA.—There! I told you that you would fall, Dolph.—Yes; but I didn't mean to mind you.

WHILE in the country, tell no secrets in the fields. The very corn has ears.—Puck.



## THEATRICAL RECORD.

Movements, Business, Incidents and Biographies of the Dramatic, Musical, Minstrel, Variety and Circus Professions.

NEW YORK, OCTOBER 23, 1888.

## LATEST BY TELEGRAPH.

Special Dispatches from The Clipper's Correspondents of the Opening Night of the Current Week.

## 'FRISCO TICKINGS.

**Large Openings—Ethel Lynton Applies for Divorce—The Grand to be Reopened.**

[Special Dispatch to The New York Clipper.]

SAN FRANCISCO, Cal., Oct. 23.—E. Rice's Co. opened last night at the Baldwin, in "The Corsair," to a large audience. The company remains to week.

**BUSH STREET THEATRE.**—A packed house was well amused last evening with "Natural Gas." It will be followed Nov. 5 by Daniel Sully.

**ALCAZAR.**—"Our Boarding House" attracted a large audience last night.

**BIOZ.**—The minstrels are doing fairly. Billy Emerson is announced to reappear Nov. 5.

**MOROSCO'S AMPHITHEATRE.**—"The Pavements of Paris" was the attraction opening Oct. 22 to good attendance.

**TRIOZ.**—"The Three Guardsmen" was done last evening, and made a favorable impression.

**OPPERUM.**—Prof. Kennedy, the mesmerist, is retained. The Gilbert Bros., the Lawrences, Rex and Reno, Melrose Family, Martindale Bros., Ida Howell and others are on the list.

**VIENNA.**—Gallagher and Reynolds, Ada Devere, Jack Perkins and others opened last night.

**BELLA UNION.**—Ward and Lee, Carroll, Neely and others are on for the current week.

**Bears.**—Ethel Lynton has applied for a divorce from her husband, Fred Lynton. Her attorney, Hattie Delano Barnes has left for the East. Her husband has been quite ill.

**Mile, Garrett and Ouda** have recently arrived from Australia. The Grand Opera House is announced to shortly reopen, under the management of J. P. Stocum.

**McMahon's Circus** arrived here, 19, and will remain indefinitely. Harry Shilley, formerly with Billy Emerson, is very sick at San Diego.

## THE HUB'S LATEST.

**Maude Banks and Ada Dwyer Receive Ovarations—Other Houses Large.**

[Special Dispatch to The New York Clipper.]

BOSTON, Mass., Oct. 23.—Maude Banks in "Ingomar" began a week's engagement at the Boston before a large audience, which, as the play progressed and the undoubted talent of the young tragedienne became more and more manifest, warmed up to a perfect degree of enthusiasm. With the excellent support of Ed. Buckley, as Ingomar, and it was capital performance, the star appeared under most favorable surroundings.

While it cannot be recorded as a great performance, still her good success was honestly striven for and cheerfully gained. "Leah" tonight. An other jammed house was "Nadly" at record at the Globe.

The "Widow" attracted a splendid audience, and the "Holla" "Little Lord Fauntleroy" showed no let up at the Museum.

"A Hole in the Ground" was laughed at the Museum. "Alone in London" drew a magnificent audience at the Grand Opera House.

Ada Dwyer and Frank L. Davis monopolized the honors of the evening, latter giving a sterling performance of Biddlecomb. Miss Dwyer's dual role—Anne Meadows and Nan—was an earnest, successful effort. The Grand Opera House, the Chestnut Street Opera House, Forepaugh's, the Continental, Lyceum and Dime Museum all did well.

## WINDY CITY ITEMS.

**"The Yeomen of the Guard" Disappoints—Crowded Houses the Rule.**

[Special Dispatch to The New York Clipper.]

CHICAGO, Ill., Oct. 23.—"The Yeomen of the Guard," which was to have opened last night at the Grand, didn't. The reason given was that "the elaborate parades were not ready." It is promised, however, for tonight. Rosina Vokes had an overflowing house at Hooley's.

The Columbia started this week with more than an ordinary house. It has arranged for an El Bennett next Sunday. G. O. H. Wood, at the Casino, made a full and every scene received a deluge of applause.

Frank Daniels produced "Little Puck" before a big house at the Arch Street Theatre. A good house greeted the Hill's "Wed of November" at the Grand.

At the Central Harry Kernell's Co. were received by a big house. The Grand Opera House, the Chestnut Street Opera House, Forepaugh's, the Continental, Lyceum and Dime Museum all did well.

**CONDENSED NOTES FROM QUAKERDOM.**

**Philadelphia's Pay Homage to Some First Class Attractions.**

[Special Dispatch to The New York Clipper.]

PHILADELPHIA, Pa., Oct. 23.—"The Crystal Slipper" was produced last night at the Chestnut Street Theatre to a very large audience. The costumes are dazzling and gorgeous, the scenery beautiful and there is plenty of excellent dancing, helped out with a quantity of good music. The piece was very pleasing on the whole, and was well received. It will have a prosperous run.

Scott & Clifford's "Uncle Tom's Cabin," the Byrne & Wallace version, was produced at the Chestnut Street Theatre last night before a large house, and was well received. "The Ruling Passion" was given its first local production at the National Theatre.

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## FROM OTHER POINTS.

**Wirlings from Here, There and Everywhere on Opening Nights.**

[Special Dispatches to The New York Clipper.]

NEW ORLEANS, La., Oct. 23.—"Zozo" drew a full house with packed galleries at the St. Charles. Howard's Company turned people away from the Avenue with "Ten Nights in a Bar Room." Roland Reed closed a successful engagement at the Academy in "Cheek" to his house. The New Orleans Minstrel Opera Co. appeared to fair business at Farant's. R. B. Mantell in "Monbars" opens at the Academy tonight. The advance sales are large. The company is expected to remain for a week. Greenwall takes advantage of his house being dark to visit his Texas Circuit. He returns Saturday.

Geo. H. Murray, agent of the "Twelve Tenors," has arranged with the Illinois Circuit for a special train of five cars from Memphis to New Orleans, the run to be made in eight hours, which is the last service ever made South.

PITTSBURGH, Pa., Oct. 23.—Mrs. J. B. Potter appeared at the Grand Opera House last night to an excellent house in "Twist and Crown." She was recalled repeatedly, and made a most favorable impression. "A Possible Case" filled the Bijou Theatre. The business was good. Howard Burlesque Co. had a packed house at Williams' Academy. The Kimball Merriamers turned people away from Harris' Theatre. The Casino Museum had three big houses yesterday.

KANSAS CITY, Mo., Oct. 23.—Despite the mud and disagreeable weather a large audience greeted Mrs. Langtry at the Casino last night. "The Little Tycoon" Opera Co. opened a week's engagement at the Globe to a well filled house. It is the first presentation in this city and promises to do a big business. Milton and Dolly Nobles, at the Warner, are doing well. The business is good. Katie Putnam at the Ninth Street was well received.

DETROIT, Mich., Oct. 23.—Despite the rain last night, immense houses were the rule. The careers of the crowd were. "One of the Whitties" at the Grand; May Adams and Fannie Lewis' Female Minstrels, at the Casino, and a specially company at the Wonder land. Frederick Burnham, a circus follower, shot himself.

CLEVELAND, O., Oct. 23.—At the Euclid, Edna Elster presented "Lady Margaret" to a good audience. The Park is closed. A packed house, the Kimball Opera Co. opened to a large house. At the Columbia Booker and Leigh in "Fair Play" opened to a very large audience.

LOUISVILLE, Ky., Oct. 23.—Harris' Theatre had a good audience and a big house to the "Twelve Tenors." The Buckingham Theatre opened to a crowded house, where the Lilly Clay Gaiety Co. was holding court. The business was good. The Casino Museum and the Casino Theatre and Masonic temple did well.

FINDLAY, O., Oct. 23.—The Baldwin Comedy Co. delighted fair houses last week. Jennie Goldthwaite, sou-brette, and Theo. Stark, comedian, especially distinct. The business was good. "The Corner Grocery" Co. is underlined.

WORKERS, Mass., Oct. 23.—Jennie Calf opened at the theatre last night to a full house. The benefit of Mary Howe at Mechanics' Hall drew a full house. The Museum and Museum both opened to a full house.

ROCHESTER, N. Y., Oct. 23.—At the Lyceum, Amberg's Opera Co. opened to a large audience. At the Grand, Frank Mayo drew a good attendance. At the Academy, Gray & Stephens' Co. opened to a full house.

LOS ANGELES, Cal., Oct. 23.—Cleveland's Haverly Minstrels opened a week's stay here last night to a tremendous house. California appears to be "solid for Cleveland" in one sense.

WASHINGTON, D. C., Oct. 23.—"Mazurka" at the National, "Fashions" at Albion's, "Kinderarten" at Harris' and the Rentz-Santley Co. at Kernan's, all opened to good houses, despite the cold weather.

RICHMOND, Va., Oct. 23.—Treston Clarke opened his regular tour at the Richmond Theatre last night, and had an ovation. He played "Hamlet" to a big house.

DAYTON, O., Oct. 23.—The Emma Juch Concert Co. played to the capacity of the house. Every seat was sold before the doors opened.

PORTLAND, Ore., Oct. 23.—Richard Clinton's New Theatre Royal opened last night to an immense audience.

## TEXAS.

**Dallas.**—At the Dallas Opera House, "Zozo" Oct. 11-13 and matinee played to good business.

W. J. Scanlan opened 17 with matinee to a full house, something unusual in this section, where a matinee in the middle of the week rarely draws.

At night he played to a packed house, not a seat remaining unsold at the opening of the house. The business was good. The Casino Museum and the Casino Theatre and Masonic temple did well.

People had to be turned away. Bookings: "Struck Gas" 22-24, T. W. Keene 25-27.

GRAND CENTRAL THEATRE.—Business is immense.

**Houston.**—At Pillot's the Wilson & Rankin Minstrel Oct. 24, "Keep It Dark" 25, 26, "Dr. Jekyll and Mr. Hyde" 31, 32, Hallen & Hart's "Later On" 12, 13 and matinee had excellent business. T. W. Keene 17 had full houses good business. K. O. Keene 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

At the Palace Theatre, business is fair. The Barnum-Bailey Circus gave two good performances. The business was good. The Casino Museum and the Casino Theatre and Masonic temple did well.

Shields' Dime Show closed 19 after a week of excellent business. Lemon & Power Bros. Show, that opened here for a week closed 19, claiming two shows were too much for one (one of the field) and the other of the field.

There are many attractions endeavoring to cancel their engagements in Texas this season on account of the yellow fever scare, but Texas was never healthier and the climate never more congenial than it is now. Money is plentiful on account of good crops in all portions of the State, and all kinds of amusements so far this season have reaped a harvest.

**Waco.**—Minnie Madden Oct. 11 had an excellent house, considering the opposition. The Barnum-Bailey Circus, considering the opposition. The business was good. The Casino Museum and the Casino Theatre and Masonic temple did well.

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## ON THE ROAD.

Routes ahead of all regularly organized theatrical troupes alphabetically arranged. Agents, managers and our correspondents are requested to forward matter for this department in season to reach us not later than Monday of each week.

## DRAMATIC.

Adriah's, Louis-N. Y. City Oct. 22-27, Trenton, Tenn., 28-31.

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**WISCONSIN.**

**Milwaukee.**—At the New Academy, C. A. Gardner will give two performances Oct. 21. The Grand Opera Co. are due 24, 25, 26, 27. Evans and Coy 28. George O'Brien, Henry H. Co. She, Him and Him.

## WISCONSIN

and a pair's work 21. C. E. Verner Nov., "The Fishes"  
THE PEOPLE'S THEATRE.—Opening 22: The Murdells,  
Pivester, Minnie Dunne, Brantford and Mack,  
Alta Powers, McBride and Barton. A. M. Hart's  
STANDARD THEATRE.—Hattie Irving in "The Mys-  
tery of a Hansom Cab" comes Oct. 25, 26, 27, 28.  
"Fate" closed a four nights' stay 21 to good busi-  
ness. Nelson's World Co. Nov. 3 (opening of their  
STAFF THEATRE.—"Die Himmelsleiter" Oct. 28,  
"Die Ranzini" 31.  
GRAND AVENUE THEATRE.—New faces 22: The  
Harts, Julia Kelly, Kelly and Holmes, Lily Conroy,  
and Edna Zulim, Winstanley Bros. D. M.  
McMillan, Sig. D. Malone, John Sussman and J. F. Con-  
ly.  
NATIONAL THEATRE.—For 22 and week: Crimi-  
nations and a Mouse, Dan Halpin, Ed. Warren, Mad-  
dallington, Rush and Bryant.  
NORTON'S.—The new room of the Grand  
opened a big contention, but little dance, 4. The  
"Mia" (benefits at the Grand Nov. 5 with Rosina  
Shakespeare and the "Fishes" Templetons")  
has a return date at the Academy Nov. 12.  
It doubled up to do a sketch, but across the box office  
and trouble with his stage hand Nunnacher, who has  
in a body last week. Harry Heim, the property  
business manager, once seen about the place.  
A new freck in a child with two actual protruding  
teeth and a cloven hoof. He will not dis-  
cuss it whereabout 15.  
For the new La Rosa, Wis., Theatre T. E. Mills  
is here ahead of "He, She, Him and Her."  
La Rosa.—Here at the McMillan Opera house,  
He, She, Him and Her" had a packed house Oct. 12.  
Nardin joined the company 10 to sing tenor in the  
part. C. K. Gardiner left 10 for New York City. Jno.  
Hill, "A Night Out" does a good business 17. Mur-  
phy and Murphy come 25, Benedick's "Monte Cristo"  
Oct. 26, 27, 28, 29, 30, 31, 1. The Academy of Music  
Opera Co. was in the city 15. The Pauline Monte-  
rio Concert Co. are reorganizing here for a  
second time. Montefrigo, May Deyo, Ida Corani, H. Lowman,  
stage manager, H. Dickman, Arthur Percy M. Maina,  
manager, J. C. Rhodes, director, and F. C. Rhodes,  
stage manager, with William Her-  
my's opens in Winona. Joseph Kalahar and Billy  
Lynch takes the road.  
Engaged for Harrison a Comedy Co.,  
and a nice business. Opening 22: Julia Clair, Maude  
and Miss May, Ida Vincent, Louise Robbins,  
the Robbs and the Academy of Music. The orchestra  
under the direction of W. F. Barker.

## Metropolitan Opera House is

**Appleton.**—"Little Nugget," Oct. 12, had a large house. James F. Green and wife, (2nd Servants) returned from a tour of the West. The next day Murphy presented Mrs. Green with a pair of diamond drops, and Mr. Green with a diamond ring and a beautiful diamond collar. Both were valued gifts. The company to a little less party at the Sherman House for the evening's performance. Murray and Murphy a large house 17.

**Bethlehem.**—At the Grand, Murray and Murphy appear Oct. 18. "The Merchant of Venice," 21. "Little Nugget" did fair business 15. Allen Benedict's "Monte Cristo," do, 19, canceled. Conrad's English Opera, do, 12, canceled. "A Night Off," do, 11, billed at 12.

**Janeyville.**—"Keep Off," Oct. 18, pulled at 17. New Opera House, do, 19, pulled at 17. On Oct. 17, Sol Smith Russell played the largest audience of the season 15. Myers' New Opera House has been leased by Dave W. Pratt, Forepaugh's treasurer.

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**WEST VIRGINIA.**

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**Parkersburg.**—The Choral Society gave an enjoyable concert Oct. 16 to a big house. The Academy is dark this week. The Fleming Dramatic Co. comes 29, 30, 31. .... At the Casino, business has been better here ever, owing to no opposition. The following appear 22 and week: McMillum and Arrington, Frances Coffman, Eva Cleveland, Mack and McMillum, Cora Emma Bell and Billy Stanford. .... On Oct. 19 Paul left to join Wallace & Co's show 16.

**Wheeling.**—At the Grand, "The Klondicker" gave a big business Oct. 16-17 against a political parade in rainy weather. Gibson & Ryan's "Irish Aristocrat" pleased well filled houses 8-20. Booked: Fleming & Co. "The Merchant of Venice" 18, 19, 20. "The Scorching Passion" Nov. 1-2, Boston Ideal "Uncle Tom's Cabin" 1-2. At the Opera House, James C. Roach drew a fair business. In the evening exchanged date of 15 with Richmond. Connelley Opera Co. has been changed their season on account of yellow fever epidemic, will not be in 26, 27, but will come later. Booked: "Arabian Nights" 26, 27. Kwatt's "The Fairer Match" 28, 29. "Little House" Nov. 2, N. C. Goodwin Jr. 10. .... At McKabb, of this city, joined Fisher's "A Cold Day" at Fronton, Oct. 15.

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**EAST VIRGINIA.**

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**Richmond.**—At the Richmond Theatre, "Fashion" delighted large and appreciative audiences Oct. 15, 16, 17. "Running Wild" came to good box ss. 18, 20. Creston Clarke comes 22-24. Mr. and Mrs. W. J. Florence finish the week.

## Loon Comm

[illegible]

## OF COLUMBIA

ended a three-night engagement. 19, Powers' "Ivy Leaf" Co. comes 23, Kate Claxton 24, 25.....THE  
LIPPER can always be found on file at the Art  
allies, 712 Broad Street.

**Atlanta**—Gau's return to be Given's  
Co. has secured good audiences in  
Gau's Opera accepted vacant dates 17, 18 and  
has huge houses. "The Ivy Leaf" 19, did a fair business.  
1, Downing comes 21, 22, 23, 24 Smith Russell Nov. 27, Kate  
Claxton 28, 29, Mr. and Mrs. Florence Nov. 3, 4, "Ivy  
Leaf" B. Mantell 7, 8.

**Macon**—The Gau Opera Co. at the Academy  
21, 18, had good audiences. When in Charleston one  
audience of 2500 was attracted to company outside,  
several of the company were dismissed while here.  
"The Streets of New York" 19, Powers' "Ivy  
Leaf" Co. 22.











**York.**—Nothing is booked at the York until after the election. Pauer's "Jim the Penman" had a good house Oct. 18. The company, while on its way from Chambersburg to this city, had a rough experience in Cumber and Valley Railroad wreck, near Shippensburg. The train, a freight train, was wrecked, and many others of the company were severely injured. Among them, Wright Huntington made the news of the wreck public by riding to Shippensburg and wiring New York for that point. Legrand White, manager, F. C. Bengt at all the company had heroic work in rescuing the wounded.

PENNSYLVANIA.

phin.—We had now

**Philadelphia.**—We had novelty enough in last week's bills. There were four new plays, and they all received proper recognition. "Mathis Sandorf," which was given its first Philadelphia production at the Walnut, had crowded houses all the week. After the first two nights everything moved smoothly, and an excellent performance was the result. "Her Husband" at the Standard did







**RATES.**  
SUBSCRIPTION.—One year in advance, \$4; six months \$2; three months, \$1. Foreign postage extra. Single copies, 10 cents each.  
ADVERTISING.—20 cents per line, space type measure, 14 lines to an inch. A deduction of 30 per cent. will be made for advertisements when paid for three months in advance. Department notices copied from and credited to other journals, 30 cents per line.  
OTHER TERMS ARE CASH.—Advertisements must be paid for at the time of insertion.  
THE CLIPPER is sent every Wednesday morning, the 1st, 4th, 8th, 12th, 15th and 18th pages (40) PRESS ON MONDAY and the other pages on TUESDAY EVENING.  
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28 and 30 Centre Street, New York.

## THE NEW YORK CLIPPER

THE FRANK QUEEN PUBLISHING CO. (Limited),  
PUBLISHERS.  
GEO. W. KEIL, MANAGER.

SATURDAY, OCTOBER 27, 1888.

### ANSWERS TO CORRESPONDENTS.

No Replies by Mail or Telegraph.

ADDRESSES OR WHEREABOUTS NOT GIVEN. ALL IN QUEST OF SUCH SHOULD WRITE TO THOSE WHO THEY RESE, IN CARE OF THE CLIPPER POST-OFFICE.  
ALL LETTERS WILL BE ANSWERED  
ONE WEEK GRATIS.

### DRAMATIC.

C. E. N.—We do not intend to publish in book form. For other information write to the author. We are glad you admire the work.  
J. C. A. New Orleans.—I. Mrs. Prior made her debut in 1866. We do not know who was played by her. Oct. 9, 1883. It is likely that she did, but we cannot spare the time necessary to search our files.  
F. K. F. Falls.—You do not need to be an actor, or even a manager. Non-professionals are admitted. Write for further particulars to Arthur C. Moreland, Dock Street, New York. For the other organization, which is strictly professional in its aims and limit, to B. A. Baker, 124 Fifth Avenue, this city.

H. Y. Philadelphia.—I. Railroad fares are sometimes taken. That is all. From \$50 to \$75 a week. A card like that would cost three dollars or more if displayed.

M. M. Chicago.—She opened her third American tour Oct. 5, 1888, at the Fifth Avenue Theatre, this city, remaining there until the 10th. "A Wife's Folly" was her opening play. She had not, therefore, toured New England during the preceding summer.  
D. N.—See the notice at the head of this column.  
E. A. K. Archison.—That drama has never been played at ten, twenty and thirty cents, anywhere.

G. F. B. St. Louis.—We cannot recommend any special firm.  
J. P.—That is an affair of our own, and you may rest assured we are on the right track.  
J. D. B. Sharpsburg.—I have no voucher for the responsibility of any person, in inquiries such as yours. We do not conceive that to be a part of our business.  
Inquirer.—I. Varied, often ranging from plain white with straw hats to silk dresses, jockey caps, etc. 2. Probably "Love Among the Roses." 3. They did one "turn" properly speaking.  
"BOKKLE"—See the notice at the head of this column. That show has closed its season.

D. AND O. Chicago.—That circus was in Rio Janeiro at latest advices. A letter addressed there will be forwarded, no doubt.

W. H. B.—There is no existing league of that sort in this city. We seriously doubt the expediency of organizing one.

P. L. J.—Write to Harry C. Jacobs, at the London Theatre, this city.

M. M.—Several autographs have been obtained in that way. However, you send it at your own risk.  
F. E. Cleveland.—A number of good teachers advertise frequently in THE CLIPPER. Read our business cards.

M. S. W. Chicago.—See the notice at the head of this column.  
H. B. R. Chayenne.—John E. McDonough died Feb. 16, 1882, at Philadelphia, Pa.

J. B. K. Johnson.—Palmer's Theatre, New York City, will accept of your notice. Write to Mr. R. Johnson, manager. You had better write to William Steinway & Co., piano manufacturers, this city.

G. & P. Co.—Address them at the head of the CLIPPER Post Office.  
L. R. Chicago.—Your query is unintelligible. Write again, and more coherently, please.

C. A. A. Ottawa.—See the notice at the head of this column, and consult our Route List.  
E. S. West Pittston.—Write to the managers of those houses. We would have to do that and you will gain time by writing on your own account.

G. G. C.—We prefer not to give the age of any performer.  
J. A. R.—French & Son, West Twenty-third Street, this city, will put you on the track of it, perhaps.

G. W. D. Dallas.—He is alive and well at this writing (Oct. 27). You win your bet.  
M. S. L. H.—At the Windsor about Nov. 12. Watch our City News summary.

S. AND C.—See notice at the head of this column.  
D. N.—We prefer not to answer questions as to the private affairs of professionals. If you consider the query a pertinent one, write to Mr. R. Johnson, manager.

A. J. L. Montreal.—Consult the advertising columns of THE NEW YORK WORLD.  
W. L. F. Chicago.—There is no charge.

C. R. S.—We believe that young actor is a grandson of the famous comedian.  
"BLUE EYE"—See the notice at the head of this column.

READER, Milwaukee.—I. In that case (selling out) right) certainly does sell his copyright. 2. In this case the copyright is sold. The \$10 and all other money, however, protects the purchaser or purchaser. Contracts can be made for any length of time.

A. B.—He never appeared in "Lady Clare" at that time.  
G. A. A. Norwich.—I. A loss. The bet abides by the umpire's decision that the Chicago forfeited the game by reason of their failure to appear on the ground on the appointed time. 2. A is right in claiming the bet. The Bostonians did not win two games from Pittsburgh Oct. 11.

H. H. Philadelphia.—A wins. See answer to G. A. A. Norwich.  
READER, New Haven.—There is no record of the longest hit made on the diamond in two seasons of 1887 and 1888. The bet is a draw.

G. G. C.—I. The Detroit defeated the St. Louis Browns for the world's championship last year in ten out of fifteen games. 2. The Detroit won the second, third, fourth, sixth, seventh, eighth, ninth, eleventh, thirteenth and fourteenth games. The \$10 and all other money, however, protects the purchaser or purchaser. Contracts can be made for any length of time.

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of course. As it is, however (being the last card), it cannot, for reasons as above given, count towards the score of any one.  
H. L. Boston.—I. Any five cards of one suit running in regular order. It may be one to six, seven to jack, ten to ace, etc. The ace is the highest. 2. Any of the latter may be out at the same time. 3. They do not count on less it is specially agreed to play them when beginning play, and when so agreed they rank above four aces.  
W. A. T. Savannah.—Yes. It would have been a revolt will the trick been lifted or turned before the player in question discovered his error. Gus loses.  
J. W. P. Danbury.—One point only. Are you aware, however, that at euchre, properly played, the first player to signify his intention of "going alone" is entitled solely to that right. Neither of his opponents can legally go alone against him. They may play jointly, but again, at regular euchre, an ordered or assisted player cannot go alone. You will, therefore, readily see the error of your ways.

**RING.**  
P. R. San Francisco.—I. George Cooper was never champion of England. When he fought Dan Donnelly, Tom Cribb was the champion, and he was succeeded by Tom Spring. 2. Frank Sullivan's proper name was Frank Ambrose Murray.

**TURF.**  
W. E. Fishkill Landing.—Unless deception was clearly employed to induce the making of the bet, A was entitled to lose.  
M. L. Will answer your question in our next issue.

**POLITICAL.**  
J. C. R. Stanton.—Failure on the part of both to appear on the 15th strictly makes the wager void. So long as both men put in an appearance on the 16th they probably will agree to the bet over again. Try them, if you are the stakeholder.

H. D. P. and Reader, Birmingham.—B wins. He is an American.  
C. M. J. Washington.—The Presidential Electors are to be elected by the people at the forthcoming election—Nov. 3. Those electors will meet and form what is known as the Electoral College, at some place of which the next President of these United States will be determined.

**MISCELLANEOUS.**  
H. H. S. Canada.—Various computed to be from 25,000 to 30,000. Thirty thousand about correctly indicates the "happy medium."  
E. D. Brooklyn.—We keep no records of that sort. Write to the newspaper.

N. W. A. & Co., Philadelphia.—We have no knowledge of his whereabouts.  
H. D. P. and Reader.—You are an American, and you parents, claiming allegiance to this country, are what term Irish-Americans.

R. Jersey City.—Your query is unintelligible. Try again.

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E. D. Brooklyn.—We keep no records of that sort. Write to the newspaper.

N. W. A. & Co., Philadelphia.—We have no knowledge of his whereabouts.  
H. D. P. and Reader.—You are an American, and you parents, claiming allegiance to this country, are what term Irish-Americans.

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(g) This loses speedily; but White is bound to win with two pieces for a Rook and an excellent position.  
(h) If E move, White wins Q by B to Kt 5-4.

Mr. Hoppers has been getting some satisfaction out of Max Judd; and Mr. Blackburne has beaten the Captain 5 to 6, and 1 draw.

ANY ONE desirous of a few games by correspondence can apply by addressing "C. H. B.," P. O. Box 364, Biddeford, Me.

HURRAH! Mr. Young won the third game of his match with Mr. Burville. We say "hurrah!" advisedly, for we should be sorry to see even Mr. Burville win a long match without losing anything; it would do him no good.

**CHECKERS.**  
To Correspondents.  
HUGH MILL.—The second edition of Janviers' Anderson has not yet made its appearance.  
HARRY DAVIS.—The position that you send is a "tip top," as you remark, but R. Martin is its author.

THE match for the N. E. Checker Association medal, between H. Z. Wright and W. G. Parrow was a draw. Scott, Wright & Parrow, 11 draws 11. Parrow, therefore, retains the medal.

JAMES P. REED visited Providence, R. I., after his visit at the New York Club. He played with seven different players, losing to none except Mr. Merry, who made the score: Reed 5, Merry 3. Mr. Reed made the trip to Providence to meet Freeman across the board; in this he was disappointed, as Freeman did not feel inclined to play at present.

THE Worcester Reporter says that Prof. Fitzpatrick of Leavenworth, Kan., is soon to play a match with Albee, the "Antelope" Albee, puts up \$100 against the Professor's \$75. Fitzpatrick will, doubtless, win a majority of the games, but the Turk will make a majority of the dollars.

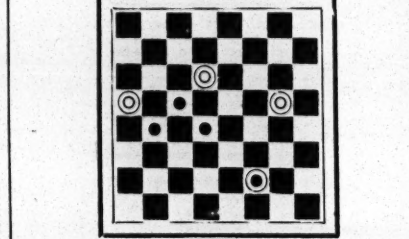
**Game No. 33, Vol. 36.**  
Played between W. C. Parrow and S. Grover.  
"CROSS"

Black, Grover.	White, Parrow.	Black, Grover.	White, Parrow.
1. 11 to 15	23 to 27	17 to 21	27 to 31
2. 8 to 12	23 to 27	18 to 22	28 to 32
3. 4 to 8	23 to 27	19 to 23	29 to 33
4. 9 to 13	23 to 27	20 to 24	30 to 34
5. 5 to 9	23 to 27	21 to 25	31 to 35
6. 15 to 19	23 to 27	22 to 26	32 to 36
7. 11 to 15	23 to 27	23 to 27	33 to 37
8. 12 to 16	23 to 27	24 to 28	34 to 38
9. 6 to 10	23 to 27	25 to 29	35 to 39
10. 7 to 11	23 to 27	26 to 30	36 to 40
11. 13 to 17	23 to 27	27 to 31	37 to 41
12. 14 to 18	23 to 27	28 to 32	38 to 42
13. 10 to 14	23 to 27	29 to 33	39 to 43
14. 11 to 15	23 to 27	30 to 34	40 to 44
15. 12 to 16	23 to 27	31 to 35	41 to 45
16. 13 to 17	23 to 27	32 to 36	42 to 46

NOTES.  
(a) Black's best move.  
(b) "Only salvation."  
(c) 29 to 33 is stronger, as this loses at once.

**Solution of Position No. 33, Vol. 36.**  
BY L. M. STARNES.  
White.  
1. 15 to 19  
2. 27 to 31  
3. 23 to 27  
Black.  
1. 17 to 21  
2. 18 to 22  
3. 19 to 23  
White wins.

**Position No. 33, Vol. 36.**  
BY WM. MAXING  
From The New York World.  
BLACK.

















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## AQUATIC.

## THE SCULLING CHAMPIONSHIP.

**Teemer and O'Connor Matched to Row for the American Premiership in Sculls.**  
Contrary to general expectation, we are to have a contest for the championship of America between those rival oarsmen, John Teemer and William O'Connor, before the former takes his departure for the Antipodes. At a meeting held at the Ashland House, in this city, last Wednesday, they agreed upon terms for a race, and underneath will be found the articles of agreement, on account of which THE CLIPPER now holds \$500 from each side:

These articles of agreement witness that John Teemer of McKeesport, Pa., and William O'Connor of Toronto, Ont., have this, the 17th day of October, 1888, agreed to row a single scull race in the best and best boats obtainable, for the sum of \$1,000 a side (this sum to be mutually increased if so desired), the title of champion of America to revert to the winner. Said race to be of three miles, and to be rowed on the Potomac River at Washington, D. C., on Saturday, Nov. 24, between the hours of three and five o'clock in the afternoon. The course to be used is what is known as the lower course; that is, starting from the Annapolis Boat House, thence to two flag buoys one and a half miles distant from the point of starting, these buoys to be moored thirty yards apart, the contestants to return to the point of starting, making a course of three miles, including on turn. Mr. W. H. Gibson, secretary of the National Association of Amateur Oarsmen, to be the referee, but in the event of his declining to serve, who shall be asked to appoint the referee, who shall be sole judge of the fitness of the water and the race. His decision of the race to be final and without appeal. In the event of rough water the referee is empowered to postpone the race from day to day. The contest to be governed by the rules of the National Association of Amateur Oarsmen when these articles do not cover any point. The first deposit of \$500 a side to be placed with THE CLIPPER on Saturday, Oct. 20, before midnight, and the final deposit of \$500 a side to be placed with THE CLIPPER before midnight on Saturday, Nov. 10. Either party failing to comply with the terms of this agreement to forfeit all moneys deposited.

Witness, FRED A. PLASTER, Signed, Wm. O'Connor, JOHN TEEMER.

## Boating in Iowa.

The first regatta of the Dubuque (Ia.) Boating Association took place on Oct. 11. The races, five in number, were witnessed by a large crowd. The course was down stream, one half mile, around buoys and return, and all the races were in four oared gigs, 42 ft. long. Results:

First race—Reid Edgerton (bow), Will Graham, Chas. Newton, Walter Goss (stroke), Grove Raymond (coxswain), first in 6m. 54s.; J. H. Curtis (bow), John Buetell, James Ott, D. H. Hain (stroke), George Meyers (coxswain), second in 6m. 48s.  
Second race—Harry Day (bow), H. B. Fry, J. J. McArthur, Will Conch (stroke), Harry Orrick (coxswain), first in 6m. 54s.; Fred Crawford (bow), Rod Guyette, Jos. Stoltz, Chas. Hooper (stroke), Nelson Parker (coxswain), second in 6m. 41s.  
Third race—against time—Ben R. Perry (bow), Geo. Burden, Albert Jaeger, J. R. Lindsay (stroke), C. M. Pease (coxswain), time, 6m. 25s.  
Fourth race—Curtis's crew first, in 6m. 54s.; Lindsay's crew second, 6m. 12s.  
Fifth race—Lindsay's crew first, in 6m. 33s.; Curtis's crew second, 6m. 10s.

Referee, Capt. Hobbs; Judges—Major Burch, M. M. Walker, Jas. Stoutland and Jos. Bissell.

**NEW RECORD.**—A cablegram from London, Eng., dated Oct. 20, states that J. Nuttall, the ex-amateur champion swimmer, just turned professional, last week defeated Finney, Collier and other fast men in a one thousand yards race, and covered the distance in 14m. 17s., being the fastest time on record.

JOHN TEEMER will train on the Monongahela River, at McKeesport, Pa., for his championship race with W. O'Connor, and will be under the care of A. Hamlin, who was to leave this city on Tuesday, Oct. 25, for that place, taking with him a new shell constructed for the champion by Rudbeck. O'Connor and George Lee were to have left the metropolitan same evening for Washington, intending to commence training without delay on the Potomac River. Both principals are aware of the fact that the race will be successful if they take every precaution to secure thorough physical preparation. Should the result be in favor of the Canadian, of course it will interfere with Teemer's plans for the Australian trip; but if he is successful he will lose no time in setting out on his journey to the Antipodes.

**TYPOS ON THE RIVER.**—The Scullers' match between Rockwell Kent and Thomas Hield for the championship of Tyographical Union No. 6 and a gold medal emblematic of the title, was rowed on a mile and a half course on the Potomac River, at Newark, N. J., on the afternoon of Oct. 22. The course was a mile and a half, and the race was won by Kent in 10m. 28s. Referee, P. J. Donohue; judges, Edward Welch for Kent, James Tighe for Hield.

J. NUTTALL won the 250yd. swimming championship of England at the Lambeth Baths, London, on Oct. 8. It was a ridiculously easy victory, his time for the full length being 3m. 15s.; W. H. Smith second, and J. S. Welch third. It was Nuttall's last amateur race.

**G. A. BLAKE**, of the Lashburn Swimming Club, an amateur, beat the plunging record at the Lambeth Baths, London, Eng., on Oct. 8, his second plunge being 7m. 7m. The best previous performance was 7m. 10s., accomplished by the same gentleman last year.

## TRIGGER ITEMS.

The newly elected officers of the Harvard College Shooting Club are as follow: President, C. Greene; vice president, E. W. Greer; secretary, E. H. Post; treasurer, C. B. Barrow.

A MATCH at 120 birds each was shot at Fall River, Mass., Oct. 11. Congdon, of Newbury, R. I., defeating Hall, of Fall River, by a score of 113 to 108. The stakes were \$500 and the gate receipts.

MISS ANNIE OAKLEY and Miles Johnson shot a match during the recent fair at Trenton, N. J. The stakes were \$200, and each party shot at fifty birds, the lady winning by a score of 49 to 42.

**THE JOURNALISTS' CLUB.**  
MONUMENT SQUARE,  
BALTIMORE, MD.  
OCT. 16, 1888.

**P. HARRIS, Esq.,**  
Proprietor Harris' Academy of Music.

DEAR SIR: We enclose statement of receipts on night Journalists' Club benefit, as the house was in our charge, and all cash turned over to us. The actual amount of the receipts was twelve hundred and eighty-six dollars and forty cents (\$1,286 40-100). This does not include tickets sold by us, and not yet collected, which would bring the total to about fifteen hundred dollars (\$1,500).

JOHN S. STILLMAN, Treasurer.

**THE JOURNALISTS' CLUB.**  
MONUMENT SQUARE,  
BALTIMORE, MD.  
OCT. 16, 1888.

**MR. P. HARRIS,**  
Proprietor Harris' Academy of Music, Baltimore, Md.

DEAR SIR: In behalf of the Journalists' Club allow me to thank you for your most generous treatment of the Club in regard to the benefit last night.

Through you the beautiful Academy was tendered us free of expense, a performance given by which we netted a larger sum for our treasury than at any of our previous benefits. By your personal efforts and those of your managers, you did much to make the great success of last evening. In behalf of the Club we thank you. Most truly yours,

JOHN S. STILLMAN, President.  
JOHN S. STILLMAN, Treasurer.

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JOHN S. STILLMAN, President.  
JOHN S. STILLMAN, Treasurer.

**H. R. JACOBS' THIRD AVENUE THEATRE.**  
Matinees, Monday, Wednesday and Saturday.  
SECOND AND LAST WEEK OF  
GORGEOUS PRODUCTION OF THE  
"LIGHTS OF LONDON."  
OCT. 29—BARDIE AND VON LEEB.

**H. R. JACOBS' (Thalia)**  
**OLD BOWERY THEATRE,**  
Matinees, Monday, Wednesday and Saturday.  
H. R. JACOBS' SUPERB PRODUCTION OF  
"THE ROMANY RYE."  
OCT. 21—EDWIN ARDEN IN "BARRED OUT."

**FIFTH AVENUE THEATRE.**  
LAST WEEK OF  
**ESTELLE CLAYTON.**  
"A SAD COQUETTE."  
EVENING AT 8. SATURDAY MATINEE AT 2.

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Broadway and 29th Street.  
**MASTER HARRI.**  
"SO QUICKLY DEAD."  
"IS RACHELORHOOD A SUCCESS?"  
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EVENINGS AT 8. MATINEE SATURDAY AT 2.  
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"PHILIP HERNE."  
TIMES—A prodigious success.  
TRIBUNE—A decided success.  
GRAPHIC—An instantaneous hit.

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Eight Week—Genuine Triumph. MR. EDWARD HARRIGAN'S Truly Artistic and Natural Acting.

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DAVE BRAHAM AND HIS POPULAR ORCHESTRA.  
WEDNESDAY—MATINEE—SATURDAY.

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Monday, "Richard III." Tuesday, "Galba, the Gladiator." Wednesday, "Diana and Pythias." Wednesday Matinee, "Gaston, or the Fortune of War."

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**HELLO, THERE!**  
Well, what'll you have?  
Give me Milwaukee 980.  
Is MISS MINNIE DUNNE singing this evening "THE SONGS MY DADDY SANG TO ME?"  
Yes; and has made the biggest hit ever made at this theatre. She has just finished with the third encore, and for the fourth is giving "THE LITTLE PINK RIBBON." She's the boss, and don't you forget it. Good bye. 980 off.

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"I'll Make You a Nice Little Home," 25c.  
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LEADING MAN, JUVENILE MAN  
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Also man to play small parts and take charge of scenery and props. Week stands. Address, with terms, personal description and experience, FRANK L. YERKANCE, Manager Rose Lisle, 193 Front Avenue, Buffalo, N. Y.

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One who can lead with either Violin or Piano. Address quickly Morton House, New York.

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## NEW PLAY.

# ONE OF THE OLD STOCK

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POUGHKEEPSIE, Sept. 4.—"One of the Old Stock," Charles L. Davis' (Alvin Joslin) new play, in four acts and nine scenes, was produced last night for the first time on any stage, at the Collingwood Opera House. Play and player made a decided hit. The audience was one of the largest and most brilliant ever seen here. It was also a patient and enthusiastic one. The performance was retarded to a noticeable degree by oft repeated encores. The author, manager and actor, Charles L. Davis, was again and again recalled. In "One of the Old Stock" he shrewdly retains the popular character of Alvin Joslin as the central figure. The action of the piece vividly represents primitive home life among the New Englanders. Each character is truthfully depicted, and every detail of the old Alvin Joslin homestead is faithfully reproduced. Thousands of dollars were spent in the mounting of "One of the Old Stock." The furniture, rugs, bric-a-brac and other properties used, show magnificent splendor, and testify to this star's executive ability. With "One of the Old Stock" Manager Davis does away with his famed exhibition of diamonds, and the burden of a big brass band. This season he is to be especially heralded by the size and richness of his rugs, the beauty of his scenery, the number and variety of his historical relics, the newness of the situations, and originality of ideas. "Joslin" expects great things of his new play, and from present appearances it is hardly probable that he will be disappointed.—Special Dispatch to New York Evening Sun.

The promise of a new play drew a large audience to the Windsor Theatre last evening, who greeted Charles L. Davis and his company with considerable applause and numerous floral offerings. "One of the Old Stock" has a clearly defined plot, beginning with the defrauding of the honest old Vermont farmer, Alvin Joslin, by Hiram Hawver, a grain and hop buyer, in whom he had implicit faith, followed by the elopement and marriage of Beattie Joslin, the farmer's wayward daughter, with the man who brought ruin upon her father; the daughter's discovery of the trick played upon her father, and the restitution by Hawver in time to save the old homestead from sale by the Sheriff. Mr. Davis' personation of the warm hearted old farmer was a clever piece of character acting. He was well supported. The play was handsomely mounted, the drawing room scene in the third act being a masterpiece. The waits between the acts were pleasantly filled by musical selections rendered by the specialists attached to the company.—Evening Telegram, N. Y., Oct. 16, 1888.

A large and enthusiastic audience greeted Mr. Charles L. Davis, in his new drama, entitled "One of the Old Stock," at the Windsor Theatre last night. The play is interesting and full of humorous situations. Mr. Davis, as Uncle Alvin Joslin, represents a pleasant Vermont farmer of the old stock. Mr. Davis did excellent work, and was supported by a strong cast.—N. Y. Star, Oct. 16, 1888.

A play of New England rural life, of the type that has been in constant and profitable vogue for a score of years, was made known at the Windsor last night. "One of the Old Stock" is, in a marked degree, a more reasonable drama than "Alvin Joslin." If Mr. Charles L. Davis has been able to make a quarter of a million dollars with the latter, he should, by natural deduction, double his fortune with its successor and sequel. "One of the Old Stock" retains Alvin as its chief character. The Vermont farmer ages well. He is betrayed by his best friend; persecuted by a money lender, to whom he has mortgaged his farm; sorrowed by his daughter's elopement, and crushed by a false accusation of murder. As comic offsets to these woes he is nominated for District Coroner, and is surreptitiously wooed by an aged spinster. The large portion of this community that has endorsed Mr. Davis as an impersonator of the Yankee farmer, will easily accept "One of the Old Stock" as an entertaining play, and it will, beyond the shadow

of a doubt, endure fully as long as its predecessor did. Mr. Davis has again demonstrated his shrewdness, and Alvin Joslin enters the second chapter of his profitable existence under peculiarly flattering conditions. The Windsor's crowded audience last night gave the star a hearty welcome, and the play frequent and vigorous approval. The scenery was new and good; the support was competent, and the musical interpolations keenly relished.—N. Y. Sun, Oct. 16, 1888.

A new Alvin Joslin faced old friends, and many of them, at the Windsor last night. He had not aged visibly, and his eccentricities had not disappeared. Yet his surroundings were decidedly more modern, and he kept distinctly better company. Charles L. Davis has been playing in homespun and dialect nearly a score of years. His idea of wit is not always consonant with critical analysis of that quality, but it must answer the demands of an overwhelmingly large majority of our playgoers. The large fortune achieved by Mr. Davis attests to this. He is at least honest and earnest in his stage work, and energetic and shrewd in his business capacity. His new play, "One of the Old Stock," was seen for the first time in the city last night at the Windsor. Mention of its success, when originally acted last month on the New York circuits, was made in *The Evening Sun* at that time. It only remains to add that the Windsor's big audience gave Alvin Joslin a hearty greeting, and followed the play with eager interest. All the rural views exhibited last night were in good taste and accurate. The drawing room scene was a trifle elaborate, though all the richness was genuine. The musical features of the performance were enjoyable. "One of the Old Stock" is in for a prosperous week at the Windsor.—N. Y. Evening Sun, Oct. 16, 1888.

Mr. Charles L. Davis' (Alvin Joslin) new play, "One of the Old Stock," was given for the first time before a New York audience at the Windsor Theatre last night. A full house greeted the venture, and pronounced it a success—a howling success, it may be said, for the applause assumed those proportions at times. Mr. Davis, in the leading role, needs no further praise than to say that he is the same old Alvin whom so many theatre goers have admired and applauded on former occasions. The plot is a good one, and cannot be given justice in these few lines. "One of the Old Stock" is destined to prove a greater success than Mr. Davis' previous productions.—N. Y. Press, Oct. 16, 1888.

Charles L. Davis and his excellent company appeared last evening at the Windsor Theatre, in their new play, "One of the Old Stock." Everybody made a hit, especially Mr. Davis himself as Uncle Alvin Joslin, an old Vermont farmer. There were four acts, and each act was crowded with taking scenes and tableaux. The dialogue was bright and witty, and kept the audience in the greatest good humor. The story was well and crisply told, and the interest never flagged from the rising to the falling of the curtain.—N. Y. Morning Journal, Oct. 16, 1888.

"ONE OF THE OLD STOCK," Charles L. Davis' new play, thoroughly pleased the large audience assembled at the Windsor Theatre last night. The play is new to the city. Mr. Davis is the star, and the audience recognized him at once as their old favorite, Alvin Joslin. The plot of "One of the Old Stock" is so interesting that it had better be heard rather than read. In the play Mr. Davis has a bonanza.—N. Y. Evening World, Oct. 16, 1888.

[Special Dispatch to The New York Clipper.]  
POUGHKEEPSIE, N. Y., Sept. 4.—"One of the Old Stock," the new four act comedy drama by Chas. L. Davis (Alvin Joslin), was produced last night, for the first time on any stage, at Collingwood Opera House. A large and enthusiastic audience stamped it a complete success. The piece was magnificently staged, generous expenditure

being made in a successful effort to secure popular commendation. The character of Alvin Joslin is retained as a central figure. Author-manager-actor Chas. L. Davis was repeatedly recalled. Floral offerings were in abundance. The support was evenly good, and far above the average.

WINDSOR THEATRE.—"One of the Old Stock," a comedy drama in four acts, with Chas. L. Davis as Uncle Alvin Joslin, was presented for metropolitan approval before a large audience at this house last evening. The scene of the play is laid principally in Vermont. An old farmer, Alvin Joslin, has a pretty daughter, who tires of her surroundings and goes off with a city chap, who looks bad, acts better, and disappoints everybody by turning out to be of the Sunday school variety. There is also an old miser, who is a villain. A quartet of singers with sweet voices are introduced into a very pretty farmhouse scene, and several times thereafter throughout the play. The company did well, especially Mr. Davis.—N. Y. Herald, Oct. 16, 1888.

"ONE OF THE OLD STOCK," a drama of New England life that is going to have a long and prosperous career, was acted for the first time in the downtown metropolis Monday night, Oct. 15, before a splendid house, at the Windsor Theatre. It brought back to the city, as its star, the popular Charles L. Davis—the Alvin Joslin of national fame and of popular repute. THE CLIPPER gave a careful synopsis of the plot of Mr. Davis' new play shortly after its original performance, last month, at Poughkeepsie, N. Y., and our representative who attended the first night telegraphed to us a verdict of success. That verdict was emphasized by Monday night's gathering at the Windsor, which saw a smooth and often strong presentation of a drama which, conventional in its motif and not actually novel in its scenes, was yet interesting and fairly reasonable. It was in a large degree above the level of "Alvin Joslin," because it had been constructed with skill and rehearsed with care. Most of its characters were familiar types, but picturesque ones. Notably strong was the continuation of the role of Alvin. The old Vermont farmer is now called upon to go through some scenes of pathos, as well as of comicality, and in Mr. Davis' hands he is handled with considerable good judgment. The musical features of the performance were uncommonly enjoyable. Mr. Davis' new scenery is expensive and elaborate, and the mounting of the drawing room scene in the third act is very rich.—N. Y. Clipper, Oct. 20, 1888.

Charles L. Davis appeared as Uncle Alvin Joslin, in his new piece, "One of the Old Stock," on the boards of the Windsor Theatre last night, before a good sized audience. At the close of act one Uncle Alvin Joslin was called before the curtain.—N. Y. Times, Oct. 16, 1888.

WINDSOR THEATRE.—As Alvin Joslin in the play of that title, Chas. L. Davis has been accepted as the exponent of an old Vermont farmer for the past eight years or so, and therefrom has acquired dollars, lands and diamonds galore. With a shrewdness not at all belonging to the theatrical profession, he has had a new setting to Alvin Joslin, and it is entitled "One of the Old Stock." This new drama is much better than the former one, though in this, as before, Mr. Davis (Alvin Joslin) is the central figure. The story is interesting and dramatic, with strong climaxes. Its treatment shows the hand of an experienced playwright, and it will unquestionably prove of value as a money winner. Mr. Davis has expended a deal of money in producing this play, so that it shall lack for nothing in realism in the pictures presented. Mr. Davis received constant laughter and applause for his impersonation. The scenery was entirely new and artistic. Taken all in all, "One of the Old Stock" has a moneyed future before it. Mr. Davis has made a new departure.—N. Y. Daily News, Oct. 17, 1888.

#### THE PRESS OF BOSTON.

Charles L. Davis, better known as Uncle Alvin Joslin, began last evening what promises to be a prosperous week's engagement at the Grand Opera House. He brings his operatic solo orchestra with him, and when you combine Alvin with his orchestra you have an attraction which draws every time. He has a new play this time, appropriately named "One of the Old Stock." There are a few dashes of pathos and sensationalism in the piece, but it is chiefly a combination of fun making methods of divers characters and uncertain ages. It is a play which, first and foremost, strives to give Alvin Joslin an opportunity to display all his versatility, and to freely relieve himself of that peculiar humor which has made him famous. Mr. Davis played his role in precisely the same manner as he has hundreds of times in the past, and received just as much applause as ever before. The scenery is, perhaps, the principal feature of the play. The first setting, showing the interior of a farmhouse kitchen, is admirable, and is furnished with genuine relics of the last century. The third scene, a Fifth Avenue drawing room, is magnificent.—Boston Daily Globe, Sept. 25, 1888.

Alvin Joslin (Mr. Charles L. Davis), brought out his new play, "One of the Old Stock," at the Grand Opera House last evening, before a very large audience. It was an assemblage not confined to any one part of the theatre, but over running the galleries as well as the floor—a very flattering thing for Mr. Davis, and an evidence that his good work heretofore receives the appreciation it merits. The play, he has brought with him this time is one of the class which might be called American pastorals, and illustrates the bucolic phase of American art. As a rule, they are not stories with a very great plot, but rather descriptive sketches, pictures of rural New England life, and very realistic pictures, too. The play which Mr. Davis brings is somewhat different from the others of its class, in that it has a plot of a fairly strong character, which develops, throughout the course of the four acts of the play, in a way to hold the interest of the audience, and furnishes some good dramatic situations. Uncle Alvin Joslin, the old Vermont farmer, and what he does, although forming the focus of the play, do not constitute the whole drama by any means. It is the somewhat conventional story of the simple hearted, honest old farmer with a pretty daughter, who is enticed away, and with money troubles which get him into a number of harassing situations, and take him to the city and give him an opportunity to foil the wicked plans of sharpers with blunt good sense. It is well told, however, and the interest is well sustained. The stage setting of the piece, both in the scenes in the old farmhouse and in the city drawing room, and the broker's office, are remarkably faithful representations. Certainly, neither expense nor trouble has been spared in their preparation. The musical part of the evening's programme is worthy of notice.—Boston Daily Herald, Sept. 25, 1888.

An audience only limited by the size of the house, welcomed Mr. Charles L. Davis last evening, at the Grand Opera House, on the first presentation in this city of his new play, "One of the Old Stock," and their frequent and hearty applause gave evidence that "Alvin Joslin," the sturdy and eccentric old Vermont farmer, had in no wise lost

his hold upon the theatre going public. The plot of the play is the conventional one of the honest farmer with a beautiful daughter, the city villain, the old miser with a mortgage on the old homestead, and other accessories too numerous to mention. The play was handsomely mounted, and the setting in the third act of the drawing room of Hiram Hawver's mansion, was one of rare beauty. Mr. Davis as Alvin Joslin was well supported by his company. The play is bountifully interspersed with music, both vocal and instrumental.—Boston Daily Traveller, Sept. 25, 1888.

"ALVIN JOSLIN'S" PALACE CAR.—Side track in the Fitchburg Railroad depot yard is one of the handsomest palace baggage cars that has ever entered Boston. In fact it is probable that no other car of its kind exists so complete in its appointments inside and out. It is the property of Mr. Chas. L. Davis, the well known "Alvin Joslin," who appears at the Grand Opera House in Boston next week in his new play, "One of the Old Stock." On either side of the car are pictures of the proprietor and scenes from the play, all very finely executed. The car inside is furnished with electric lights, of which it has twenty, run by a storage battery, while it is lighted during the day by overhead cathedral glass windows. All its appointments are substantial as well as showy; even the platform railings are nickel plated on copper. Two property men and two stage carpenters have sleeping berths in the car. It was manufactured in Schenectady, N. Y., by the Gilbert Car Co. at a cost of \$10,000. In it are carried the more valuable baggage and scenery used in the play, including the spinning wheel and dishes, over one hundred years old, brought to this country in the Mayflower, and presented to Mr. Davis by a descendant of one of the original Standish families of Plymouth, Mass.; also the tea kettle and fire dogs, once the property of George Washington. Mr. Davis carries everything needed in the presentation of his new play, and a baggage car of the regular pattern is needed in addition to this special car.—Boston Daily Herald, Sept. 25, 1888.

We can congratulate Mr. C. L. Davis on his new play, "One of the Old Stock," in which he plays the leading role of Alvin Joslin, the hearty old Vermont farmer. The large audience that completely filled the Grand Opera House last evening passed a favorable verdict on both play and player, to judge from the continuous laughter and hearty applause. Its only hold on nature and reality is the real and true character of the honest, simple minded and simple hearted old farmer, Alvin Joslin. This character is identified with Mr. Davis, who has achieved with it a success only less than that of Denman Thompson in a similar character. The musical selections are excellent and deserve their encores. The cast of the play is large, and the actors, while they do not need individual mention, were in each case competent to play their roles in a satisfactory manner. The orchestra of the Opera House was augmented by Alvin Joslin's "Operatic Solo Orchestra," and the combination rendered an excellent musical programme, which was greeted with much favor by the audience.—Boston Daily Advertiser, Tuesday, Sept. 25, 1888.

[Special Dispatch to The New York Clipper.]  
BOSTON, Mass., Sept. 25.—"Standing Room Only" was what late comers got at the Grand, where Charles L. Davis began a week with "One of the Old Stock." The star is a capital favorite here, and he scored an unusual success in his new piece. It is staged to a nicety, the third act, the interior of a Fifth Avenue drawing room, being really gorgeous.

## A COMEDY OF HOME LIFE IN RURAL NEW ENGLAND

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